

G12 ECZ ART & DESIGN P2 2016 STUDIO GUIDE

Grade 12 ECZ Art and Design Paper 2, 2016 (6010/2) -- Practical (five options)

Studio method guide -- this is a practical drawing/painting exam, see note

mark is earned by the finished artwork, and there is no single correct picture. This PDF gives the studio method and subject-specific observation

EXAMINATIONS COUNCIL OF ZAMBIA

Examination for School Certificate Ordinary Level

Art and Design

6010/2

Paper 2 Practical

Friday

25 NOVEMBER 2016

Time: 2 hour 30 minutes

Marks: 50

Instructions to Supervisor

This paper must be given to the Teacher of Art and Design in charge **five (5) working days** before the examination day to enable them collect and prepare materials required.

Attention is directed to the Art and Design Secondary School Syllabus and the General Standing Orders/Regulations.

The Supervisor should ensure that the candidate's name, examination number in full, centre number and the name of the school, in that order, are written clearly in the top right-hand corner of the front surface of the script.

Candidates must use A3 Drawing Paper only.

Candidates must answer one question only from the five alternatives given.

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1 DRAWING AND / OR PAINTING FROM STILL LIFE

An arrangement of three (3) different kitchen utensils.

2 DRAWING AND / OR PAINTING FROM OBSERVATION

A bench plane.

3 DRAWING AND / OR PAINTING FROM A LIVING PERSON

A person in a sitting position reading a book.

4 DRAWING AND / OR PAINTING FROM IMAGINATIVE COMPOSITION

At a Braii stand.

5 DESIGN ON PAPER

A poster design depicting Wild Life Conservation



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Question THIS PAPER'S SUBJECTS -- five categories (choose ONE). 1. STILL LIFE: an arrangement of three (3) different kitchen utensils. 2. OBSERVATION: a bench plane. 3. LIVING PERSON: a person in a sitting position reading a book. 4. IMAGINATIVE COMPOSITION: At a Braai stand. 5. DESIGN ON PAPER: a poster design depicting Wild Life Conservation.

Answer: Note the changed format: from 2016 the paper offers FIVE different categories rather than the earlier observation-only list. Choose the category that plays to your strength -- the design option in particular suits candidates stronger at graphic work than at tonal drawing.

Answer: 1 (three different kitchen utensils): choose utensils of genuinely different shape and material -- e.g. a wooden spoon, a metal grater and an enamel mug. Metal utensils are the tonal challenge: they show sharp highlights, dark reflected accents and mirrored fragments of their surroundings. Overlap the three and vary their heights.

Answer: 2 (a bench plane): a precise man-made subject. Establish the long rectangular body in correct perspective first, then the handle, knob, lever cap and the blade's exposed edge. Observe the contrast between the smooth machined sole, the painted or cast body, and the shaped wooden handle. Accurate proportion matters more here than in any natural subject.

Answer: 3 (person sitting reading a book): a figure subject. Block in the whole pose as a simple gesture line and a few masses (head, ribcage, pelvis, limbs) before any detail, and check the big proportions -- the head fits roughly seven times into the standing figure, and a seated figure's thigh foreshortens sharply towards the viewer. Get the ANGLE of the head and the tilt of the shoulders and hips right; these carry the pose. Draw the whole figure lightly before rendering the face.

Answer: 4 (imaginative composition, 'At a Braai stand'): this is judged on composition, invention and figure grouping, not on copying. Plan with thumbnails: establish a focal point (the braai stand and its fire/smoke), group the figures around it at different distances, overlap them for depth, and use the fire as a light source so the figures nearest it are lit from below/front and those behind are in shadow. That single lighting idea will lift the whole composition.

Answer: 5 (poster design, Wild Life Conservation): a DESIGN problem, not a picture. It needs a bold, simple, immediately readable image (one strong animal silhouette works better than a crowded scene), a short punchy slogan in clearly-drawn lettering, a limited flat colour scheme, and a clear visual hierarchy so the eye reads image, then slogan, then any smaller text. Rule out the lettering lightly first -- badly spaced hand lettering ruins otherwise good posters.

Question STUDIO METHOD -- 1. Setting up and planning (first 20 minutes). How to begin, whichever subject you choose.

Answer: CHOOSE the subject you can genuinely observe best, not the one that sounds most impressive. Examiners mark what is on the paper -- accurate observation of a simple object beats a poorly-observed complex one.

Answer: SET UP the arrangement yourself where you are allowed to: place the objects at or slightly below eye level, overlap them so they form one connected group rather than separate islands, and turn them until you get the most interesting (usually three-quarter) view rather than a flat frontal one.

Answer: **LIGHT** the group from **ONE** main direction, ideally from one side and slightly above. A single light source gives clear light and shade, cast shadows and form -- which is what earns tonal marks. Avoid flat, even lighting from the front, which kills all form.

Answer: Remember the printed instruction that **THE IMMEDIATE BACKGROUND IS PART OF THE ARRANGEMENT**: include the table surface, the wall or cloth behind, and the cast shadows. A subject floating on blank white paper loses composition marks.

Answer: **THUMBNAIL**: spend two or three minutes making small rough sketches to test different compositions before committing to the full sheet. This is the single most effective use of early exam time.

Question STUDIO METHOD -- 2. Composition on the sheet. What examiners look for in the layout.

Answer: Fill the sheet. The commonest and costliest error is drawing too small, leaving wide empty margins. The subject should occupy most of the paper.

Answer: Place the main object slightly **OFF-CENTRE** (roughly on a third), not dead centre, and let the group's mass sit a little below the middle so the composition does not look top-heavy.

Answer: Establish the horizon/eye level and keep all ellipses and edges consistent with it -- ellipses become rounder the further they are from eye level, and narrower the closer they are to it.

Answer: Check **NEGATIVE SHAPES** (the gaps between and around objects). Getting the gaps right is the fastest way to get the objects right.

Answer: Do not crop awkwardly through an important feature at the sheet edge unless it is a deliberate, well-judged design decision.

Question STUDIO METHOD -- 3. Drawing and painting sequence. The order of work that examiners reward.

Answer: **BLOCK IN** first with light construction lines: overall mass, then the big proportional divisions, then individual objects as simple geometric solids (cylinder, sphere, box). Do not begin with outline detail.

Answer: **CHECK PROPORTION** by sighting -- hold the pencil at arm's length to measure one dimension and compare all others against it. Check widths against heights, and check angles against the true vertical and horizontal.

Answer: Only then refine **CONTOURS**, varying the line weight -- heavier line for the near/shadow side and where objects meet the surface, lighter for far/lit edges.

Answer: Add **TONE** last and build it gradually, from light to dark. Establish the darkest dark and the lightest light early so you have a full tonal range to work between, then place the mid-tones. Include the core shadow, the reflected light within the shadow, and the cast shadow (which is usually the darkest part and anchors the object to the surface).

Answer: If painting: work broad areas first with thin washes and leave detail and the strongest accents until last. Mix the colours you see (including greys and neutrals) rather than using colour straight from the tube.

Answer: Leave 10 minutes at the end to stand back, compare against the actual subject, strengthen the darks, and correct any proportion error that is now obvious.

Question STUDIO METHOD -- 4. Common mistakes that lose marks. Check your work against this list before submitting.

Answer: Drawing too small on the sheet, or floating the subject with no background or cast shadow.

Answer: Outlining everything with a uniform wiry line and no tonal modelling.

Answer: Timid tone -- a narrow band of greys with no true dark and no clean light, which makes the work look flat.

Answer: Badly-observed ellipses -- pointed at the ends, or inconsistent with eye level.

Answer: Drawing what you KNOW rather than what you SEE (e.g. drawing a symbolic 'leaf' shape instead of the specific dry leaf in front of you).

Answer: Poor presentation: smudging, dirty margins, working on both sides of the sheet when told to use one side only, and failing to write the candidate's name/number where required.

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